

# TCHAIKOVSKY FOR CLASSICAL GUITAR

PRESENTED by  
JERRY SNYDER



## TCHAIKOVSKY

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Transcribed by JERRY SNYDER

## TCHAIKOVSKY COMPOSITIONS TRANSCRIBED FOR CLASSICAL GUITAR

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Theme From  
**SYMPHONY No.5**

PETER I. TCHAIKOVSKY (1840-1893)  
 From Symphony No. 5 (1888)  
 Second Movement, Op. 64  
 Transcribed by JERRY SNYDER

**Andante Cantabile**

*p*  
*espress.*

*mf*

*p*  
*mp*

*rit.*  
*pp*

Theme From  
**CHANSON TRISTE**

**PETER I. TCHAIKOVSKY (1840-1893)**  
**From 12 Pieces of Moderate Difficulty (1876)**  
**Op. 40, No. 2, (Original in Gm)**  
*Transcribed by JERRY SNYDER*

### Allegro non troppo

The first system of the musical score for 'The Song of the Lark' is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, a quarter note E5, and a quarter note F#5. The melody then descends: a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The system concludes with a quarter note A4, a quarter note G4, and a quarter note F#4. The dynamics are marked *mf* (mezzo-forte) at the beginning and end of the system.

[illegible]

The first system of the musical score for 'The Bird Song' is written on a single five-line staff. The key signature is one sharp (F#), indicated by a sharp sign on the F line. The time signature is 4/4, indicated by a '4' over a '4'. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half), C4 (half), and B3 (half). The bass line consists of the following notes: D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), and D2 (half). The system ends with a double bar line.

Theme From  
**SWAN LAKE**

PETER I. TCHAIKOVSKY (1840-1893)  
From Swan Lake (1875-76)  
Op. 20 (Original in D)  
Transcribed by JERRY SNYDER

Moderate

*mp*

*mp*

*mf*

*dim.*

*mp*

# OLD FRENCH SONG

PETER I. TCHAIKOVSKY (1840-1893)  
From the Album For The Young (1878)  
Op. 31, No. 16 (Original in Gm)  
Transcribed by JERRY SNYDER

⑥ = D

Moderato assai



# RUSSIAN SONG

PETER I. TCHAIKOVSKY (1840-1893)  
 From the Album For The Young (1878)  
 Op. 39, No. 11 (Original in Dm)  
 Transcribed by JERRY SNYDER

*Con moto*

The musical score is written for a single instrument, likely a piano or organ, in 2/4 time. It consists of six staves of music. The first staff begins with a forte (*f*) dynamic and a *Con moto* tempo marking. The music features a melody in the right hand and a bass line in the left hand, with various chords and intervals. The score includes fingerings (1-4), breath marks, and a final double bar line.

Theme From  
**CONCERTO No. 1**

### PETER I. TCHAIKOVSKY (1840-1893)

From the Concerto No. 1 (1874)

Op. 23, (Original in Bb)

Transcribed by JERRY SNYDER

Andante

BY 7

IV.

### § III

 $\overline{ff}$  $7mf$ 

*rit.*



Transcribed by JERRY SNYDER

Andante

*p*

*mf*

*p*

*poco rit.* *a tempo*

*cresc.* *f*

*p* *mf*

III

Musical score for "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is in 3/4 time and consists of eight staves of music. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are marked as *mf*, *f*, *dim. e rit.*, *p*, and *f*. The tempo is marked as *a tempo*. The score is for a single melodic line.

Theme From  
**ROMEO AND JULIET**

PETER I. TCHAIKOVSKY (1840-1893)  
 From the Overture-Fantasy  
 Romeo and Juliet (1880)  
 Transcribed by JERRY SNYDER

*Andante*



# TRIQUET'S COUPLETS

PETER I. TCHAIKOVSKY (1840-1893)  
 From Eugene Onegin (1877-78)  
 Op. 24 (Original in F)  
 Transcribed by JERRY SNYDER

Andantino



# MARCH OF THE TIN SOLDIERS

PETER I. TCHAIKOVSKY (1840-1893)  
From the Album For The Young (1878)  
Op. 39, No. 5  
Transcribed by JERRY SNYDER

March Tempo

III

*pp-P*

III

III

To Coda

*p-mf*

1. 2.

D.C., al Coda

*p*

# MORNING PRAYER

PETER I. TCHAIKOVSKY (1840-1893)  
 From the Album For The Young (1878)  
 Op. 39, No. 1 (Original in F)  
 Transcribed by JERRY SNYDER

**Lento**

*p*

*mf*

*p* *f*

*f*

*mf* *dim.*

*rit.* *pp*

# HUMORESQUE

PETER I. TCHAIKOVSKY (1840-1893)

Op. 10, No. 2 (1871)

Transcribed by JERRY SNYDER

## Allegretto Scherzando

*mf*

*p*

*cresc.*

*ff*

*mf*

*p*

*f*

1. 2.

# BARCAROLLE

(Junc)

PETER I. TCHAIKOVSKY (1840-1893)  
 From The Seasons (1875-76)  
 Op. 37a, No. 6 (Original in Gm)  
 Transcribed by JERRY SNYDER

Andante Cantabile

*p*

*mf*

1. *To next strain*

2. *Fine*

*p*

*f*

BII

*D. S. al Fine*

*p*



# Theme From SYMPHONY No. 6

(Pathetic)

*Andante, Pathetic*  
 PETER I. TCHAIKOVSKY (1840-1893)  
 From Symphony No. 6 (1893)  
 Second Movement, Op. 74  
 Transcribed by JERRY SNYDER

⑥ = D

Andante

mp

f

mf f

mf

Moderato

mp p

The musical score consists of six staves of music, all in G major (one sharp) and 4/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings.

- Staff 1:** Features a melody with eighth and sixteenth notes, and a bass line with chords and triplets. A circled '6' is present in the bass line.
- Staff 2:** Continues the melodic and harmonic development with similar rhythmic patterns.
- Staff 3:** Includes the marking *dolce* above the staff and *dim.* below. The bass line features a *pp* (pianissimo) marking.
- Staff 4:** Marked *Adagio* at the beginning. It starts with a *p* (piano) dynamic and includes crescendo and decrescendo hairpins.
- Staff 5:** Features a *rit.* (ritardando) marking and a fermata over a measure. The section concludes with a *ritardando* marking.
- Staff 6:** Begins with a *molto* marking and a fermata. The bass line has a *pp* marking and includes a triplet in the final measure.

Theme From Symphony No. 6-2-2